

# MA THE CLEVELAND MUSEUM OF ART

Public Information Department, 11150 East Blvd., Cleveland, Ohio 44106; 216/421-7340

SCHEDULE OF EXHIBITIONS  
May - December 1987

PRESS RELEASE

*Modern Art*

## CURRENT EXHIBITIONS

Through May 31, 1987

\*1987 MAY SHOW

The 68th annual juried exhibition of works by artists and craftsmen of Ohio's Western Reserve region. The 218 works in this year's show, selected from 2,143 entries, include paintings, sculpture, prints, drawings, photographs, and crafts, with a strong section of ceramics and jewelry. The April issue of the Museum's Bulletin catalogues the exhibition.

Through June 7, 1987

FOCUS: FIBER

A juried show of works by members of the Textile Art Alliance, Cleveland, this annual exhibition encompasses many textile techniques, including weaving, printing and dyeing, papermaking, embroidery, applique, macramé, xerography, photo-imagery, and wearable art.

Through June 21, 1987

SOL LEWITT: WALL DRAWINGS

American artist Sol LeWitt designed drawings--large, colorful, geometric shapes--for the walls of the Museum's Gallery 40, a room reserved for changing exhibitions of contemporary art. The drawings, executed directly on the walls by his assistants, will remain through June 21, after which they will exist only as photographic documentation.

Through June 28, 1987

THE HAND OF MAN: ART OF THE INDUSTRIAL AGE

Paintings, prints, photographs, and sculptures by American and European artists, dating from the 1890s to the 1940s, show how artists of that era viewed industrialization and the men who built the bridges, worked on railroads, and toiled in mills and factories. The exhibition, drawn from the Museum's collections, includes works by Reginald Marsh, Edward Hopper, Margaret Bourke-White, Andre Kertesz, and artists of the Cleveland School.

Through Summer, 1987

LACE: ITALY, FLANDERS, FRANCE

An exhibition of sixty-five of the Museum's finest and most beautiful 16th- through 19th-century laces from Italy, Flanders, and France. Examples of lace in process illustrate needle lace and bobbin lace, the principal methods of making lace by hand. Descriptive labels accompanying the exhibition contain brief histories of lacemaking in Italy, Flanders and France, as well as a glossary of lacemaking terms.

2-cma schedule of exhibitions

## NEW EXHIBITIONS

May 8 - July 5, 1987

### MARIE COSINDAS: COLOR PHOTOGRAPHS

Boston photographer Marie Cosindas is internationally known for her sensitively composed Polacolor portraits and still lifes whose lush colors and soft, natural lighting remind one of old master paintings. The approximately twenty photographs in this exhibition, lent by the artist, represent work done in the last twenty years.

June 2 - August 2, 1987

### SACRED AND PROFANE IN LATE GOTHIC PRINTS

More than eighty works from the Museum's collection of 15th-century northern European prints illustrate the mingling of sacred and secular subject matter in the prints of the time. In contrast to the simple, clear designs of woodcuts made for devotional purposes, engravings, both religious and secular, became increasingly complex, with closely observed details of daily life and vivid characterizations of human types. The exhibition includes rare examples of the metalcuts or dotted prints popular in the mid-15th century, a rare Netherlandish block book, woodcut illustrations from the Nuremberg Chronicle, and splendid impressions of the engravings of the German printmakers Master E.S., Israhel van Meckenem, Martin Schongauer, and Albrecht Dürer.

June 24 - August 16, 1987

### \*PAUL KLEE

This major retrospective exhibition of the works of the Swiss-born pioneer of modernism Paul Klee (1879-1940) was organized by The Museum of Modern Art in New York, where it opened in February, 1987. It includes more than 250 paintings, prints, and drawings lent by museums and private collections around the world; nearly a third are from the Paul Klee Foundation at the Kunstmuseum in Bern, Switzerland, the only other place outside of New York and Cleveland where the exhibition will be shown.

No previous exhibition of Klee's work has presented the full range of his art in all its unparalleled diversity and astonishing inventiveness. Included are early satirical etchings; watercolors painted in 1914 during a trip to Tunisia, when Klee gained a mastery of color and began to paint abstractly; his famous "magic square" paintings, resonant compositions built of vibrant blocks of color; the majestic striped landscapes stemming from a visit to Egypt in 1929; and the "divisionist" paintings of the early 1930s, constructed solely with dots of color. The exhibition also offers an in-depth presentation of works from his last years in Bern--hauntingly intense paintings, done in large, bold strokes on heavy burlap and newspaper, which anticipate the paintings of the Abstract Expressionists.

### 3-cma schedule of exhibitions

A fully illustrated catalogue, edited by Carolyn Lanchner, curator in the Department of Painting and Sculpture at The Museum of Modern Art, and organizer of the exhibition, discusses the work of Paul Klee in the cultural and historical climate of his time.

The Cleveland showing of Paul Klee is made possible by a generous grant from National City Bank. The exhibition is supported in part by grants from the National Endowment for the Arts, Nestle Holdings, Inc., The International Council of The Museum of Modern Art, and other benefactors. An indemnity for the exhibition has been provided by the Federal Council on the Arts and the Humanities.

June 23 - August 23, 1987

#### THE SUBCONSCIOUS IMAGE: A SELECTION OF 20TH-CENTURY PRINTS

This exhibition presents more than thirty prints by 20th-century American and European artists who shared Paul Klee's belief in art as a means of expressing one's innermost feelings and who sought to evoke an emotional response in the viewer through pure form and color, without reference to recognizable objects. Drawn from the collections of the Museum's Extensions Division, the exhibition focuses on the works of the American Abstract Expressionists, including Adolph Gottlieb, Robert Motherwell, and Mark Tobey.

July 7 - August 23, 1987

#### \*IMAGES OF THE MIND

Designed to complement Paul Klee, this exhibition explores the ways in which Eastern and Western artists from ancient to modern times have attempted, as Klee did, to give visual expression to the unseen and to ideas and images that originate in the mind. More than eighty works, including paintings, prints, drawings, sculpture, decorative arts, and textiles from the Museum's permanent collection depict monsters and mythological beasts, deities, dreams and visions, caricatures and abstractions of the human figure, and visionary landscapes.

July 21 - October 18, 1987

#### FRATERNITE: FRENCH-AMERICAN RELATIONSHIPS IN ART

The interchange of ideas between French and American artists between 1880 and World War II are illustrated in this exhibition of more than forty paintings, sculptures, prints, drawings, photographs, and decorative objects chosen from the Museum's permanent collections. Comparisons are made between the works of American and French artists working in Impressionist and Cubist styles and between French and American photography during this period. The exhibition coincides with the Robert Casadesus 7th International Piano Competition, the final concert of which will be held in the Museum on August 22, 1987.



#### 4-cma schedule of exhibitions

August 14 - September 27, 1987

##### \*GAUGUIN & HIS CIRCLE IN BRITTANY: THE PRINTS OF THE PONT-AVEN SCHOOL

This exhibition presents eighty-five of the highly original prints--lithographs, zincographs, etchings, and woodcuts--produced by Paul Gauguin, Emile Bernard, and six other artists who worked in Pont-Aven, a small village on the southern coast of Brittany, between 1888 and 1895. It was in Pont-Aven that Gauguin and Bernard developed Synthetism, a style which synthesized subjective impressions of nature with an abstract treatment of line, color, and shape.

Included in this exhibition are some of the rare zincographs (prints made by drawing with lithographic ink on zinc plates) that Gauguin and Bernard exhibited at the Cafe Volpini during the 1889 Paris Universal Exposition, where they first introduced Synthetism to the public. Their prints of the peasants and landscape of Brittany were the impetus for experiments in printmaking by other members of the Pont-Aven group, including Paul Sérusier, Armand Seguin, Roderic O'Connor, Cuno Amiet, Maxime Maufra, and Henry Delavallée. The exhibition was organized by the Smithsonian Institution Traveling Exhibition Service and is accompanied by a fully illustrated catalogue.

September 16 - November 8, 1987

##### \*A CENTURY OF CREATIVITY 1860-1960

This exhibition is the Museum's contribution to the Centennial Celebration of the 1887 Michelson-Morley Experiment at Cleveland's Case Western Reserve University. The experiment by Albert A. Michelson and Edward W. Morley revealed that the motion of the earth does not affect the speed of light, a discovery that disproved the theory of the ether and led to the development of Einstein's theory of relativity and the growth of modern physics. The Centennial Celebration, which involves thirteen educational and cultural institutions in Cleveland, offers a variety of programs and events celebrating science, arts, and the humanities, in recognition of the broad intellectual interests and talents of the two scientists.

The Museum's exhibition of 36 paintings and 10 sculptures by thirty of the most inventive artists of the late 19th and 20th centuries focuses on new directions explored by European and American artists during a 100-year period of great creativity in both the arts and sciences. Chosen from periods of greatest innovation and originality in each artist's life, works include Monet's "Waterlilies," painted as the artist moved from an objective to a subjective treatment of nature; Picasso's "Fan, Salt Box, and Melon," an early example of Cubism; Wassily Kandinsky's "Improvisation 28," an early pure abstractionist work; and Robert Motherwell's "Mallarmé's Swan," a synthesis of surrealism and abstraction.

The exhibition also features works by Degas, Cézanne, Delaunay, Klee, Miró, Brancusi, Mondrian, Pollock, David Smith, and other artists selected primarily from the collections of The Cleveland Museum of Art,

## 5-cma schedule of exhibitions

with loans from the Solomon R. Guggenheim Museum in New York, The Art Institute of Chicago, the Fort Worth Art Museum, and the J. B. Speed Museum of Art in Louisville.

The exhibition will also include wall texts referring to the most creative scientific theories and experiments of this 100-year period. The accompanying catalogue, written by Edward B. Henning, Research Curator of Modern Art at the Cleveland Museum and organizer of the exhibition, will discuss analogies between the arts and sciences.

September 30 - November 8, 1987      \*20TH-CENTURY DRAWINGS FROM THE WHITNEY  
MUSEUM OF AMERICAN ART

Eighty of the finest American drawings and watercolors in the collection of the Whitney Museum of American Art have been selected for this traveling exhibition, which surveys American draftsmanship from the early part of the century to the 1980s. Works ranging from a 1901 watercolor of Central Park by Maurice Prendergast to an untitled charcoal drawing done by Jasper Johns in 1984 illustrate major developments in American art: regionalism, social realism, surrealism, abstract expressionism, and geometric abstraction. Included are important drawings by painters Edward Hopper, Charles Demuth, Georgia O'Keeffe, Milton Avery, Charles Burchfield, Stuart Davis, Willem de Kooning, Jackson Pollock, Philip Guston, and James Rosenquist, and sculptors Alexander Calder, David Smith, and Claes Oldenburg.

The exhibition, which opens in May at the National Gallery of Art in Washington, D.C., will travel to the Fine Arts Museums of San Francisco and the Arkansas Arts Center in Little Rock. A fully illustrated catalogue by Paul Cummings, Adjunct Curator of Drawings at the Whitney, accompanies the exhibition.

November 24 - January 24, 1988      \*MASTER DRAWINGS FROM CHATSWORTH

The collection of drawings at Chatsworth in England, the estate of the Duke of Devonshire, was begun by William Cavendish, the second Duke of Devonshire (1672-1739), and is one of the greatest collections of old master drawings in the world. This exhibition, the fourth from this collection to come to the United States, presents more than 120 drawings dating from the 16th through 18th centuries, including many highly important works never before exhibited in this country. It offers a comprehensive selection of Italian, German, French, Flemish, and Dutch drawings, featuring landscapes by Pieter Brueghel the Elder and Claude Lorrain, studies for the "Transfiguration" by Raphael, Domenichino's enormous cartoon of the "Madonna and Child"--never before displayed outside Chatsworth--and a study of "Lapiths and Centaurs" for Giulio Romano's greatest achievement, the Palazzo del Tè in Mantua. Also included are works by Leonardo da Vinci, Titian, Parmigianino, Agostino and Annibale Carracci, Rubens, van Dyck, Rembrandt, and Antoine Watteau.

## 6-cma schedule of exhibitions

Organized by the International Exhibitions Foundation in Washington, D.C., the exhibition will open at The Frick Art Museum in Pittsburgh, then travel to the Kimbell Art Museum in Fort Worth, and the Los Angeles County Museum of Art. Michael Jaffé, Director of the Fitzwilliam Museum at Cambridge, England, has selected the works for this exhibition and written the accompanying fully illustrated catalogue.

December 2 - January 24, 1988

### \*W. EUGENE SMITH: LET TRUTH BE THE PREJUDICE

A major retrospective exhibition of approximately 250 photographs and 20 photomurals by photojournalist W. Eugene Smith (1918-1978). Intended as an autobiographical essay, the show draws upon Gene Smith's diaries and letters and presents the most famous works from his 40-year professional career, as well as many previously unpublished photographs. A master of the pictorial essay, Smith captured atmosphere and personality in series such as "Spanish Village," one of many assignments for Life magazine. His belief in the moral responsibility of photography is evident in his outstanding work from World War II and his images of "Migrant Workers." Included also are "Country Doctor" and other celebrations of healers, studies of science such as "Life Without Germs," and his surreal and abstract "Experimental Work."

The accompanying catalogue features Smith's essays, more than 200 reproductions of his works, and a biography, "The Wounded Angel," by Ben Maddow. Organized by the Alfred Stieglitz Center of the Philadelphia Museum of Art in association with the Center for Creative Photography in Tucson, Arizona, W. Eugene Smith opened in Philadelphia and will travel to at least seven American cities over two years. It is supported by the Atlantic Richfield Foundation, The Pew Memorial Trust, and the National Endowment for the Arts.

The Museum hours are: Tuesday, Thursday, Friday....10 am to 6 pm  
Wednesday.....10 am to 10 pm  
Saturday..... 9 am to 5 pm  
Sunday..... 1 pm to 6 pm  
Closed on Mondays, New Year's Day, July 4,  
Thanksgiving, and Christmas.

Admission to the Museum and all exhibitions is free.

Information on all exhibitions, including dates and funding, is accurate as of May 1, 1987.

\*Denotes exhibitions assisted by a grant from the Ohio Arts Council.

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For additional information, photographs, or color slides, please contact the Public Information Office, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106; 216/421-7340.